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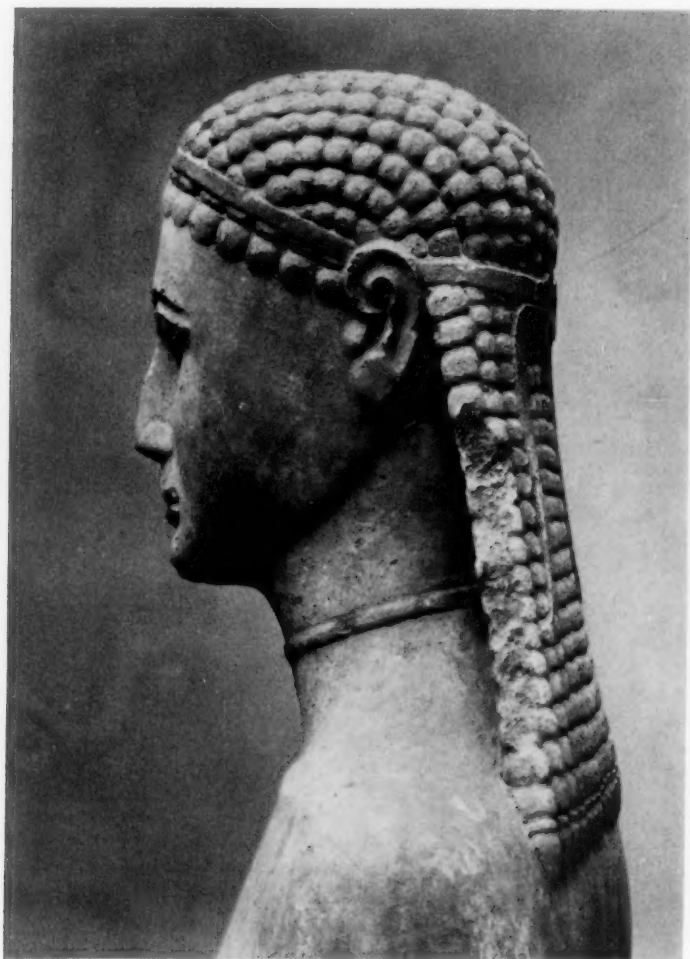
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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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DETAIL OF ARCHAIC GREEK STATUE
ABOUT 600 B.C.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE EXHIBITION OF THE MICHAEL FRIEDSAM COLLECTION

The Michael Friedsam Collection, which was presented to the Museum last December, will be placed on exhibition in its entirety in D 6, the Gallery of Special Exhibitions, next month. The exhibition will be opened to Members of the Museum and their friends with a private view on Monday, November 14, and to the public on the following day. The entire collection, which consists of paintings, sculpture, and objects of decorative art, will be on exhibition in this gallery for approximately six months.

AN ARCHAIC GREEK STATUE

One of the most important acquisitions ever made by the Museum¹ is now on view in the Room of Recent Accessions, which has been reserved almost exclusively for it. It is a Greek statue of the "Apollo" type² (figs. 1-4 and cover)—a slim, long-haired youth standing in a strictly frontal pose with arms hanging down along the sides and left leg a little advanced, in the manner characteristic of the early standing figures of Greece. And it belongs to the earliest period of these figures, of which very few examples are known. Its only important contemporaries are in Athens, the famous colossal "Apollos" from Sounion,³ one extensively restored,⁴ the other a mere torso, and the Dipylon statue,⁵ of which only the head and one hand have survived. Our statue, on the other hand, is practically complete, for only a few small pieces are missing.⁶ It is therefore the most repre-

¹ The acquisition was announced in the July BULLETIN. A fuller publication of the statue is to appear in Metropolitan Museum Studies.

² The marble is white and large-grained, evidently Island. Height of figure without plinth, 6 ft. 4 in. (1.93 m.); h. of head, 12 in. (30.5 cm.). The plinth was already embedded in the modern rectangular base when the statue was purchased, but from a photograph taken previously the height of the plinth can be computed to be about 23½ in. (6 cm.). Its form is irregular, roughly following the contours of the feet. The ancient base also must have been rectangular, as contemporary parallels show.

³ The one with the head is 9 ft. 10¼ in. (3.004 m.) high as restored. Cf. Stais, *Ephymeris Archaïologike*, 1917, pp. 180 ff.; Rhomaïos, *Die Kouroi von Sunion*, in *Antike Denkmäler*, vol. IV, pls. 47-56, pp. 91 ff. Rhomaïos in his publication of the Sounion statue (op. cit., p. 92) has shown that a line dropped perpendicularly from the center of the forehead does not pass through the median line of the body, but that head, trunk, and legs have slightly different directions. This is also the case in our statue.

⁴ Cf. Rhomaïos, op. cit., p. 91.

⁵ Buschor, *Athenische Mitteilungen*, vol. LII (1927), pp. 205 ff.; vol. LV (1930), pp. 163 ff. The scale is slightly larger than that of our statue. The height of the face is 11⅞ in. (29 cm.), the width of the four fingers, 3¾ in. (9.5 cm.); the corresponding measurements in our figure are 9 in. (22.8 cm.) and 3⅝ in. (8 cm.).

⁶ On the nose, lips, chin, right arm, right thumb, tip of left thumb, and here and there elsewhere (see illustrations). The statue was broken in several pieces, but the fractures (at the

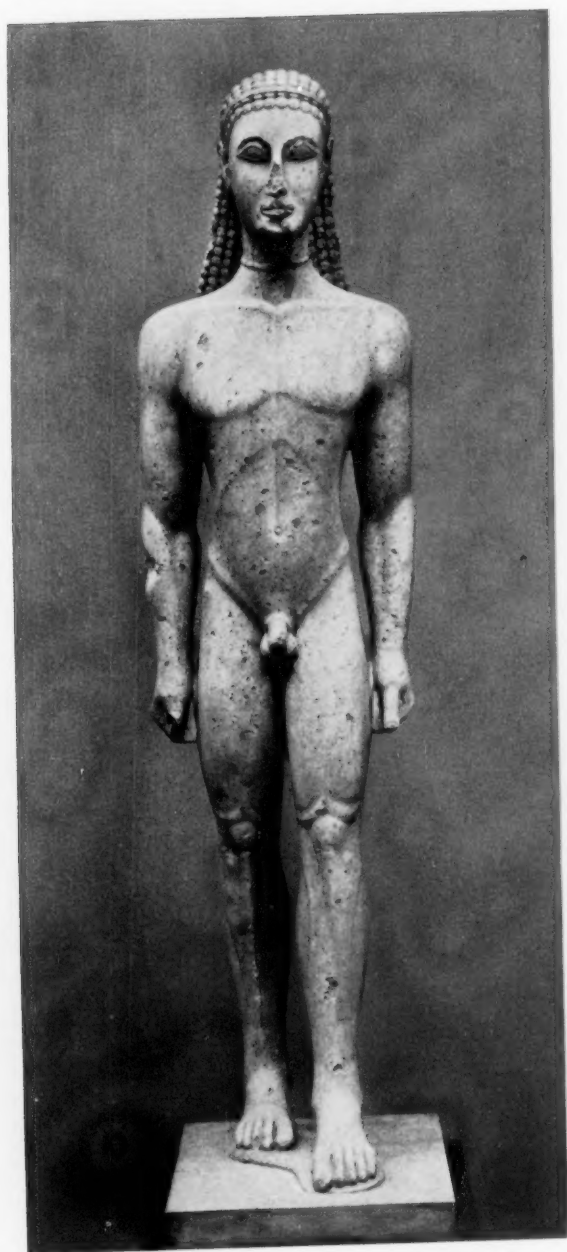


FIG. 1. ARCHAIC GREEK STATUE
ABOUT 600 B.C.

sentative example extant of the earliest "Apollo" figures of Greece. That is, it stands at the beginning of the long line of development which about a century and a half later culminated in the Apollo of Olympia and the Polykleitan Doryphoros. To these later products it stands in the same relation as a Duccio or Cimabue does to a Botticelli or Leonardo. By this acquisition Americans can realize for the first time in an original specimen the character of early archaic Greek art—its power, volume, and decorative quality.

The provenance of our statue has not been disclosed, but its similarity to the Sounion and Dipylon figures points to an Attic origin and to approximately the same date, about 600 B.C.⁷ It was the time when Athens was at the beginning of her career of expansion, when she had acquired Salamis as a first step in her naval activity, when her merchants were first engaging in trade overseas, when Solon introduced his epoch-making reforms (594 B.C.). What a revelation is our statue of the strength and refinement of this early period! We have here no clumsy gropings by an inexperienced artist, but an accomplished work by a sculptor who could express in adequate terms the ideals of his age. The ideal was not realism as we understand it, for naturalistic art was unknown in the ancient world of Solon's time. It was rather a simplified conception of the human figure, a solid, harmonious structure, in which essentials—waist and knees, above the ankles, above the wrists, at the left elbow, above the right elbow, and at the left thumb) neatly join; the missing slivers at the joints have been restored in plaster and colored; they are the only restorations. The warm, reddish brown tone of the surface is due to the earth in which it was buried. At the back of the legs is a hard incrustation, not thick enough to obscure the modeling.

⁷ Buschor's assignment of the Dipylon head and the Sounion "Apollon" to about 600 B.C. (*Athenische Mitteilungen*, vol. LII [1927], pp. 211, 212), based on the progressive development of Greek sculpture between 650 and 550 B.C., has been borne out by Payne's dating of plastic heads in Corinthian pottery (*Necrocorinthia*, pp. 232 ff., pls. 47, 48). These marble "Apollon," therefore, considerably antedate the *poros* groups from the Akropolis. Only the Lioness and Hydra pediments belong to this early period (Buschor, *Athenische Mitteilungen*, vol. XLVII [1922], p. 55).

were emphasized and generalized into beautiful patterns.

The figure as a whole is four-sided, directly derived from the block of marble from which it was carved, and so retains a certain elemental quality. On the surface of this cubic form anatomical details are indicated by grooves and ridges, delicately carved with a fine sense of the composition as a whole. Thus on the body the shallow curves of the clavicles are contrasted with the deeper curves of the pectorals, the pointed arch beneath the thorax is counterbalanced by the pointed pelvic curve, the deep swing of the shoulder blades forms a design with the back of the pelvis and the perpendicular groove of the spine. The limbs are rendered with the same decorative sense. The knee forms a beautiful pattern, with two arcs for the vastus muscles above the patella and beneath it a long, sharp ridge for the shin bone⁸; a single groove indicates the chief muscle of the thigh, two grooves show the peroneal muscles, a curving ridge outlines the calf⁹; the foot with its massive heel and gripping toes supplies a firm base. Viewed from the back the volumes of buttocks, thighs, calves, and feet together form finely undulating contours. In the arms we have the same contrast of masses, the same accentuation of salient parts. The elbows and wrists are emphasized by curving ridges, the ulna is sharply marked, the clenched hands with their angular outlines make a magnificent pattern. And crowning the figure, set on a long, slender neck is the massive head with its large, simple planes, almond-shaped eyes, patterned ears, and schematized hair, arranged in fourteen beaded tresses and encircled by a knotted fillet.

The proportions of the figure display many obvious deviations from nature. The head is too large for the body,¹⁰ the neck

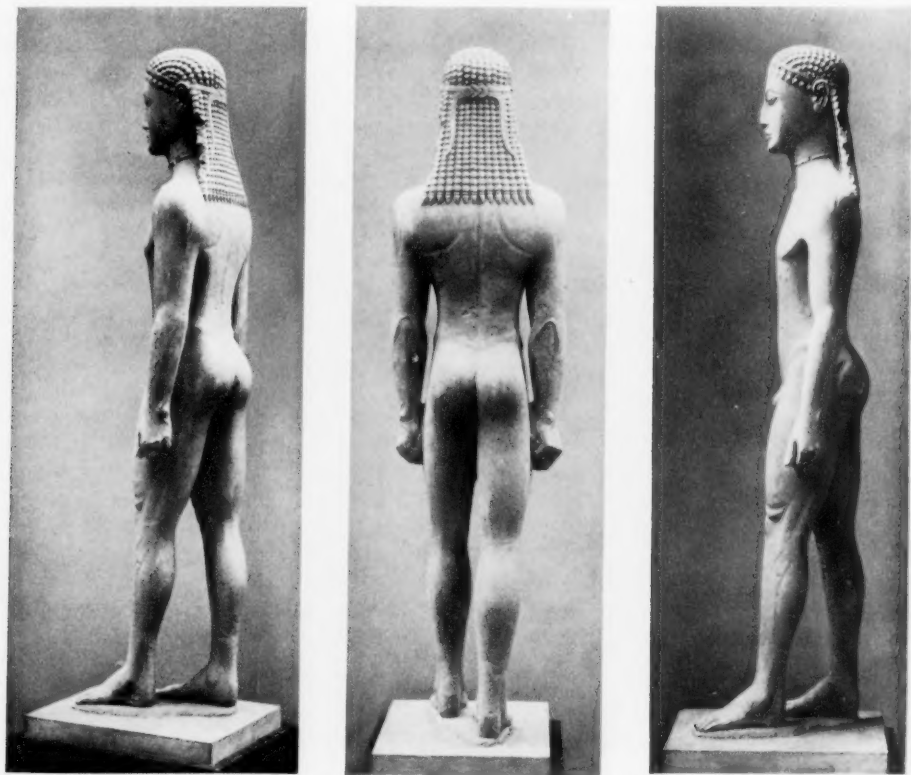
⁸ An interesting feature in our statue is also the indication of the head of the fibula as a knob on the outer side of the knee.

⁹ This schematic rendering of the leg muscles occurs also in early Attic vase paintings.

¹⁰ The height of the head is contained a little over six times in the height of the figure; in nature it is contained about seven and a half times, four above the fork and three and a half below.

too long, the thighs are too short, the first phalanges of the hands too long.¹¹ The anatomy is only partially understood. The muscles and bones suggest rather than represent nature's forms¹²; the ridges and grooves on the surface make delightful patterns but are very primitive modeling.

but the linear, geometric style which had held sway in Greece from the tenth to the eighth century and the massive arts of Egypt and Mesopotamia which had influenced Greece from the eighth century onward. And so line and mass were his chief preoccupations. And yet the statue is not a



FIGS. 2-4. VIEWS OF THE STATUE SHOWN IN FIGURE 1

Clearly our sculptor was not concerned with getting his figure naturalistically correct; instead he obtained his effect by interrelating proportions and thereby created an impressive whole. For into his consciousness entered not the realistic art of later times,

¹¹ To give greater support to the arms the marble above the fingers next to the body is left adhering to a height of $4\frac{1}{2}$ in. (11.5 cm.).

¹² We may mention as another deviation from nature the rendering of the iliac crest as a rounded bone beneath the pelvis on either side; in reality it should form part of the pelvis and is so represented in the Tenea and later "Apollos."

mere abstraction. The scheme of the past is there and imparts its power; but there is also a new buoyancy. Greek sculpture at its dawn not only bears witness to the arts of the past but heralds its own radiant future.

To visualize the statue in its original state we must also supply in our imagination the color with which the surface was painted and of which only a few traces of red remain—on the necklace,¹³ the fillet tied

¹³ For other instances of male figures with necklaces cf. the Dipylon youth, the bronze statuette from Delphi (Fouilles de Delphes, vol.

round the hair, the narrow bands at the bottom of each tress,¹⁴ the circle round the nipple of the left breast, the inside of the left nostril. The hair was doubtless black, brown, blue, or yellow, the skin perhaps a deep flesh tint; the eyes were also painted, for though no actual color is preserved we can still distinguish the differentiation of iris and pupil. This color scheme must have greatly enlivened the effect.

Whom did our youth represent? Was he a god worshiped in the cella of a temple, a votive figure placed in a sanctuary, or a tomb statue of a famous athlete? All three interpretations are possible, for the original belief that these early figures all represented Apollo no longer holds.¹⁵ Though some have been found in the temples of that god and bear his attributes, others come from sanctuaries of different deities, and still others served as tomb figures. Thus the Sounion statues were found in a pit near the temple of Poseidon, the Dipylon figure comes from the cemetery of Athens, the Delphi youths were memorials of deserving mortals. The same general scheme evidently served all three purposes. Since excavation data are lacking for our figure we cannot guess its identity.

A comparison between our statue and the Sounion and Dipylon figures shows how close is the relationship. We find there similar renderings of clavicles, pectorals, abdomen, pelvis, and knees; the same star-like incisions at the nipples of the breasts, the same grooves on the shoulders (evidently suggesting the divisions of the deltoid), the same folds of flesh at elbow and wrist. But there are also variations. The lines at the back for the ribs and in front for the divisions of the rectus abdominis are absent in our statue, the proportion of head to body is different; the treatment of the hair varies in all four examples. Of the four, ours is undoubtedly the finest in workmanship. We need only contrast the precision of the clenched hands in our statue

with the clumsier treatment in the preserved right hand of the Sounion figure¹⁶ and the domelike contour of our head with the flatter one of the Dipylon head to realize the difference.¹⁷

The question suggests itself, Were the four statues the products of one artist in different stages of development or were they by contemporary sculptors working out a given scheme according to their individual capacities? In our present ignorance of conditions during that early period we can only make guesses. If there is an identity in authorship, the Dipylon statue and ours, showing the closest resemblance, may be by the same man, our statue a product of the master's prime, the Dipylon one a slightly earlier work.¹⁸

The close relationship between the four Attic figures becomes especially noticeable when we compare them with other early statues not from Attica, for instance, the Kleobis and Biton in Delphi, the "Apollo" from Orchomenos, and the colossal "Apollo" from Thasos. In the Peloponnesian, Boeotian, and Ionian figures an entirely different ideal is expressed. The build of the body is heavier, sturdier, and fleshier, the workmanship less refined. It is clear that early Attic sculpture, far from being subservient to that of continental Greece and Ionia, played from the beginning a prominent rôle. This fact was first sensed in 1906 when the Sounion "Apollon" were found, it was borne out by the discoveries of the Dipylon head in 1916 and of the Standing Maiden in Berlin some years later, and now

¹⁶ Rhomaïos, *op. cit.*, p. 96, fig. 8.

¹⁷ In our head the hair curves above the encircling fillet and then falls in straight lines, so that the fillet appears actually to hold the hair. In the Dipylon head the curve is flatter and continues uninterrupted as if the fillet made no impression. The fillet here is placed immediately above the first row of beads, whereas in our head part of the second row is visible—a much subtler effect. Furthermore, the necklace in our statue is carefully worked in relief, whereas in the Dipylon piece it is incised in a rather summary manner.

¹⁸ Another indication of an earlier date for the Dipylon head is the way in which the fillet is carved at the back. The loose ends hang down at almost a right angle, whereas in our statue the curve downward begins sooner, approximating more nearly a naturalistic rendering.

V, pl. 4), and a torso in Markopoulo (Buschor, *Athenische Mitteilungen*, vol. LII [1927], p. 208).

¹⁴ These appear also on the Sounion and Delphi statues.

¹⁵ They are therefore now often called simply *Kouroi* (youths).

it is brilliantly sustained by our Apollo, which is of the same remarkable preservation as the Berlin figure and shows us for the first time in practically complete form¹⁹ the early Athenian ideal of the standing youth.

Our knowledge of Athenian history of that time being comparatively scanty, this revelation of early Attic sculpture opens up a new vista—of the advanced culture of Athens during her period of growth and turmoil. Men who could produce statues so grandly conceived must have had high standards of taste.²⁰ It is true that the inspiration came from the Orient. The imagination of our Greek artist had clearly been fired by Egyptian sculpture, first made accessible to the Greeks fifty years or so before the time of our statue.²¹ But this inspiration he turned into an original contribution, embodying in it the new freedom and joyousness characteristic of his people.

But our new statue is not merely valuable as an expression of a bygone age. Naturally we look with interest at a contemporary of Solon, of Thales, and of Sappho which shows us an early stage in the development of Greek sculpture. But the beauty of our "Apollo" is intrinsic. The elemental quality exercises its appeal today. In spite of the primitiveness we sense in it something

divine—as did the sophisticated Pausanias²² in the ancient works of Daïdalos. And the artists of our generation who have turned from naturalistic ideals to simplification and style will find here a fresh inspiration. For in this statue, carved about 2,500 years ago, the sculptor faced the same problems which agitate the modern movements. Here are ornamental and expressive patterns superimposed on cubistic forms. The ideals of the cubist school and of Matisse and his followers are effectively combined—instinctively, spontaneously.

GISELA M. A. RICHTER.

A GIFT OF EUROPEAN AND JAPANESE METALWORK

EUROPEAN DECORATIVE ARTS

When we turn to the account books and guild registers of the Middle Ages and early Renaissance for evidence of the trade of the period we are amazed at the vast quantity of everyday utensils, both ecclesiastical and secular, then produced, and at the great number of craftsmen involved in their manufacture. The majority of these objects, either from hard usage or because of changes in fashion, have long since perished; comparatively few have survived to find their place in museums. The collection¹ of forty-five brass plates and candlesticks of the fifteenth to the seventeenth century, which, among other objects, Dr. W. L. Hildburgh has recently presented to the Museum, throws light on contemporary customs and commerce.

During the period under discussion quantity production and systematic distribution received a tremendous impulse. Under the Hanseatic League, especially in Germany, industrial centers developed. We know, for instance, that at Aachen² (Aix-la-Chapelle), about the year 1581, there were a thousand craftsmen working in copper and brass and

they seem rather strange to us, have something godlike nevertheless."

¹ Shown this month in the Room of Recent Accessions.

² Peltzer, *Die Geschichte der Aachen-Stahlenberger Messingindustrie*, in *Beiträgen zur Geschichte der Technik und Industrie*, *Jahrbuch des Vereins deutscher Ingenieure*, vol. XV (1925).

¹⁹ It is interesting to note that the lower parts of the legs, missing in both Sounion figures, are preserved in our statue. Their slender elegance is in striking contrast with the heavy restored counterparts in the Sounion figure.

²⁰ It is interesting to compare the contemporary Athenian vases, which have a strength and precision similar to those of our "Apollo."

²¹ By the opening up of Egypt to Greek trade through its conquest by Assyria in 672 B.C. and by the foundation of the Greek colony of Naukratis about 650 B.C. Egyptian features in our statue are the broad shoulders and narrow waist, the stance with the left foot advanced, the arms hanging down along the sides, the clenched hands with the thumbs seen in front view, the bit of marble left within the hand, and the headband tied in a reef knot behind. Un-Egyptian are the nudity and the lack of supporting member at the back. In this connection it is interesting to remember the statement of Diodoros I. 97 (1 century B.C.): "The rhythm of the ancient Egyptian statues is the same as that of the statues made by Daïdalos for the Greeks." Cf. also Pausanias I.42.5 and VII. 5.3.

²² II.4.5. "The works of Daïdalos, though

using power-driven hammers for stamping, and that this city not only made wares for other parts of Germany, but also exported to the Netherlands, France, Spain, Portugal, England, and Africa. Although the plates included in this gift were collected over a period of years and in numerous countries, they all are of a well-recognized type, and we may with reasonable certainty assume that they are actually of German origin and were distributed commercially in the period of their manufacture, during the

plates and bowls, of which the illustration (fig. 1) is representative. Some of these dishes are decorated with religious, some with secular subjects; the type of decoration generally though not invariably indicates whether they were intended for ecclesiastic or domestic purposes. Frequently such plates were used as salvers or as basins to accompany ewers for the ceremony of hand-washing. Often they served as decoration for sideboard or dresser; for this use their bold patterns and glowing color made



FIG. 1. BRASS PLATE, GERMAN, EARLY XVI CENTURY

late fifteenth and early sixteenth centuries.

These brass dishes differ in color, depending upon the proportion of copper and tin used in their composition.³ Their embossed decoration was accomplished by hammering the metal into molds. Simple devices, repeated to form continuous border patterns, were stamped into the metal with punches. The plates usually have a central motive surrounded by a band or bands of inscription. Owing to careless and frequent repetition, the lettering is often meaningless, though serving a decorative purpose.

The collection includes forty-one brass

them especially effective. Figure 1, which shows an angel holding two shields, represents a style particularly associated with Nuremberg. To this same center of production we can also assign other pieces in the collection decorated with religious subjects such as the Annunciation, Saint George and the Dragon, Saint Christopher Carrying the Christ Child, the Fall of Man. Breaking away from the Gothic tradition and presaging the bolder designs of the early Renaissance are the dishes in which vase forms and angel figures predominate. Of this later style also are plates ornamented with borders of gadrooning. The Hildburgh plates offer a most interesting opportunity to study the various types and

³ Brass was not made with zinc at that time, as has been the practice since the eighteenth century.

subjects of decoration and will admirably supplement the Museum's present collection (shown in Gallery A 23).

A bronze hanging laver (fig. 2) used in washing the hands of the celebrant at the Eucharist is a rare liturgical object which Dr. Hildburgh has generously included in his recent gift. This Flemish or North German utensil of the fifteenth or early sixteenth century is identical with a piece⁴ in the Louvre and very similar to one⁵ in Cologne. The iron handle (replacing the original one, which was of bronze) is attached

of the fifteenth and sixteenth centuries are included in Dr. Hildburgh's gift.

C. LOUISE AVERY AND
JAMES J. RORIMER.

JAPANESE SWORD FURNITURE

The sword furniture brought together by Dr. Hildburgh, which comprises 202 Japanese sword guards and 106 other pieces, was generously presented as educational material to be used either in or out of the Museum. With the exception of less than a dozen pieces the guards are of iron. For



FIG. 2. BRONZE LAVER, FLEMISH OR NORTH GERMAN, XV OR EARLY XVI CENTURY



FIG. 3. BRASS CANDLESTICK, GERMAN XV CENTURY

to two female heads; the spouts are decorated with conventionalized dogs' heads. Four brass candlesticks of the fifteenth to seventeenth century, intended for secular use, will augment the group already in the Museum's collection. Of particularly pleasing form is the example illustrated in figure 3. Four oblong Spanish plaquettes of the late sixteenth century depict the Adoration of the Kings, Saint Mary Magdalen, the Descent from the Cross, and Saint John the Baptist; a circular plaquette with the head of Christ is Italian of the sixteenth century. In addition, eighteen Spanish pottery tiles

⁴ L. Metman and J.-L. Vaudoyer, *Le Métal* (Musée des arts décoratifs), part II: *Le Bronze*, no. 68. Paris, n. d.

⁵ Fritz Witte, *Die liturgischen Geräte der Sammlung Schnütgen in Köln*. Berlin, 1913.

study material this is an advantage, for there is little risk of injuring the patina of an iron guard if ordinary precautions are taken. There are few better ways of being initiated into the fascinating field of sword furniture than by delving into the works of the late Henri L. Joly and supplementing this study by classifying objects—such as those in this collection—into what one would consider good, bad, and indifferent specimens. Of course, sword guards are appreciated from different points of view. For example, the story represented on the guard interests one person, the artist who signed it another, the quality of workmanship a third, and many have a special preference for particular materials and techniques.

In workmanship many of these guards represent the last degree of skill, patience, accuracy, and that extra something which all good craftsmen impart to their work. They are not, however, in mint condition, with splendid patina, as is usual in the case of objects of museum quality; a number of the pieces are somewhat defective—a condition which enables one to make an accurate study of the methods employed in decorating sword furniture. The student should be familiar at first hand with these



FIG. 4. COPY OF SWORD GUARD
INSCRIBED WITH SIGNATURE OF SŌTEN
XIX CENTURY

processes, for the skill of the artist can best be appreciated if the technical methods are understood. For example, in studying these guards, many with the surface scraped here and there by some former inquisitive owner, one learns that the colored metal is not always an alloy—often it is copper merely oxidized. Then, what appears to be gold or silver inlay often proves to be an inlay of copper overlaid with heavy gold- or silver-foil. The Japanese evidently used precious metals sparingly. An imperfect guard reveals that the base metal was not always chiseled in high relief but that iron might be inlaid on iron. Furthermore, the faces which appear to be so skillfully modeled in metal are often merely of pitch with silver or gold overlay. The metal was hammered

into a mold, and when the shaped metal was placed over the heated pitch the latter yielded to the shape of the overlay—a good example of Japanese ingenuity as well as skill. Of especial interest are the various processes used to secure a metal to the foundation metal.

The collection includes ninety signed pieces. However, the name of a distinguished craftsman on a sword guard should be considered as a trade-mark rather than as the identification mark of a master's work. In time of war a feudal lord needed a quick supply of equipment, and to supply this need sword guards which met the demands of fashion were kept in stock. No doubt the many copies bearing names of able artists were made as high-grade stock in trade. The guards bearing the name of Sōten were copied extensively—there are twenty-seven of them in the Hildburgh Collection—because the subjects, usually battle scenes, which ornamented them appealed to a soldier. Masterpieces in sword furniture, as in all branches of art, are comparatively few—an excellent reason why a study collection of signed copies is of utmost importance in a museum. It is considered that there is not a genuine Sōten guard in every hundred signed pieces. However, it so happens that there are in the Recent Accessions Room for purposes of comparison two signed Sōten guards which are recognized as authentic. One of these guards is described and illustrated in Joly's Catalogue of the Hawkshaw Collection (no. 710), the other in the same author's Catalogue of the Nauntun Collection (no. 522). The guard from the Hawkshaw Collection is inscribed: "Conscientiously made by Sōheishi Niūdō Sōten, a native of Hikone in Ōmi province, at the age of sixty-five." In quality of workmanship these authentic Sōten guards stand apart from the usual signed piece (see fig. 4).

About fifty of the guards are chiseled with plants and flowers, and these should especially interest the student in design. More than a score of the guards represent the dragon in as many different effective compositions. Finally, the skillful undercut work of the *namban* guards as well as the hilt ornaments, which unlike the guards

are mainly of alloys, should be mentioned.

After the collection has been exhibited for a month in the Room of Recent Accessions it will be available for study by arrangement with the Curator of Arms and Armor.

STEPHEN V. GRANCSAY.

NOTES ON THE EXHIBITION NEW TASTES IN OLD PRINTS

One of the most unusual aspects of the exhibition of *New Tastes in Old Prints* now on view in the Print Galleries is afforded by the fact that the prints and drawings on the walls are "all mixed up." From the beginning of print rooms in public institutions it has been an unwritten law that any exhibition, except a small one of recent acquisitions, should be arranged in some sort of historical or technical sequence. This has meant that the prints and drawings by each group of artists or in any one medium have been segregated and not mixed up in the way that is familiar on the walls of private dwellings.

In the present exhibition the Museum has broken away from the institutional tradition in such matters and tried the experiment of arranging a large exhibition of miscellaneous character as though it were a personal collection. If any special justification is needed for this it can be found in the facts that the prints and drawings on exhibition are representative of the more advanced contemporary taste rather than of any historical, technical, or collecting interest, and, thus, should "go together," and that in the large neighboring gallery there is another exhibition, illustrative of the history of prints, in which the selection and the arrangement have been made on the strictest historical lines with little or no consideration of the taste of the present day.

A comparison of these two exhibitions brings out many interesting and some quite unexpected things. In the historical exhibition the visitor progresses from print to print in as nearly chronological a sequence as possible, so that the shock of the transition from the primitives to such moderns as Renoir and Gauguin is not only gradual but is disguised by the time order. In the other

exhibition, the old prints that are in the immediate fashion have been arranged in such a way that differences of time and method and point of view are not disguised. In its way the exhibition of new tastes is thus an invitation not only to aesthetic adventure but to thought.

Another of the things that make the exhibition exciting is the fact that but a short thirty or thirty-five years ago many of the examples and kinds of things shown were not regarded as being artistic or of sufficient interest to warrant a serious collector in adding very many of them to his portfolios. There was the most decided lack of interest in several of the techniques, such for instance as the woodcut and the lithograph, while the etching, preferably if printed with a great deal of tone, was beyond any question the correct and accepted thing.

Lack of space makes it impossible to discuss the new exhibition in detail, but a short wall of three frames may be described. So far from being made with the collector and his demands in view, as is the case with so many of the prints and drawings which are fashionable in their own time, the things on this wall grew out of the daily life and interest of their makers. A few years ago none of them would have been taken seriously by more than the smallest number of rather apologetic collectors and students of art. Today they are greatly liked and appreciated by many of the most intelligent people in the community. They are Hogarth's etched portrait of Lord Lovat, Daumier's pencil and water-color drawing of the "Barker," and one of Thomas Nast's caricatures of "Boss" Tweed.

In August, 1746, Lord Lovat, the notorious Jacobite, captured in the Rebellion of '45, was being brought to London for trial and subsequent execution. On his way to the Tower he rested at the White Hart Inn at St. Albans. Hogarth went to see him, and, having sketched him, hastened home and quickly made an etching from his drawing. Impressions from the plate were pulled immediately, and, at the price of one shilling apiece, as is still attested by the inscription in the lower corner of the print, sold so rapidly that the printers were kept at

work night and day to supply the popular demand. Today that hurried, "commercial," "journalistic," "broadside" portrait is quite generally regarded as the most powerful and artistically extraordinary portrait of a man ever made on copper by an Englishman.

Daumier, a Frenchman of a hundred years later than Hogarth, in his own time was regarded by all but a few intimate friends as merely a comic caricaturist. Couture's parting shot at the unruly Manet, as the younger man left his studio, was that if he didn't watch out he would be nothing but the Daumier of his time. On the rare occasions when Daumier executed drawings on order, they were highly finished and almost slick, but when he drew for himself he made sketches like this remarkable one of the Barker, in which the individual lines, running helter-skelter and apparently divorced from any connection with form, coalesce into the sturdiest of volumes and the fluidest of motions. If one look closely, for instance, at the indication of the barker's feet, as he stands on his little chair, there is neither form nor tension to be seen, but if one stand the least way off one becomes aware that the feet not only spread out springily and muscularly under the weight they support, but that the toes grasp the chair as though holding it firmly for balance and support. Slurred and in shorthand, like the familiar racy speech of some great orator and master of diction, this sketch is an epitome of such power and mastery as is never vouchsafed to any but the greatest of draftsmen.

During the last years of Daumier's activity in Paris there was another great political caricaturist, but he lived and worked in New York, a community at that time as conspicuous for its lack of artistic interest and understanding as Paris was for the possession of those two things. In consequence it has taken people somewhat longer to appreciate Nast than it did for them to appreciate Daumier.

The third of the three frames in the particular group which is now under discussion contains Nast's woodcut caricature of Boss Tweed. As is shown by the running headline across the top of the picture it is neither

more nor less than an ordinary page removed from an old number of Harper's Weekly. Nothing commoner or less calculated to appeal to the vanity that finds value in the deliberately contrived rarity of contemporary things can well be imagined, for Harper's Weekly at that time was one of the two or three most popular and widely circulated magazines in the country. Boss Tweed was the leader of the political group that for years held the old city of New York in the porous hollow of its hand. Nast, the cartoonist, led the pictorial attack upon Tweed so effectively that after a time things "broke," and some were forced from high office, and some were sent to jail, while others went most hastily to foreign parts. Tweed, after serving time in prison, escaped, but was caught in Europe—and he was caught because someone having seen one of these cartoons by Nast had recognized the fugitive. The noise and smell of the Tweed régime gradually faded from memory, and with them the woodcuts by Nast faded into the oblivion of old forgotten scandal. Nast in so far as he was remembered was known only to the historians of politics. He was labeled as a political cartoonist, his work inextricably tangled with things that people did not like to think about. And so he stayed until within the last decade he was rediscovered by a newer generation which saw him with as complete historic detachment as though he had lived in 1492. This newer generation found in these "vulgar" cartoons of "unpleasing" subjects, as they were thought of in their time, the work of one of the greatest draftsmen that America has yet produced. In the days when art was beauty and beauty was an escape from life, Nast's flaming passion for righteousness fired his pen with a power that was not only unknown to his artistic contemporaries in this country but was regarded by them as more than somewhat "low." In his life he was damned by the artistic for his vital, vulgar heat, but today his light, with the exception of that of Winslow Homer, who also made woodcuts for Harper's Weekly, is burning far more brightly than any other of his time and place.

WILLIAM M. IVINS, JR.

NOTES

CHANGE IN ADDRESS. In order to facilitate the prompt delivery of mail, it is earnestly requested that Members and subscribers to the *BULLETIN* who are returning to town for the winter months notify the Secretary of this change in address.

METROPOLITAN MUSEUM COLORPRINTS: REDUCTION IN PRICE. Metropolitan Museum Colorprints, Series I-VIII, have been reduced in price to five dollars for a portfolio of six prints and one dollar each for single prints of the series.

NEW ADDRESS OF THE ART-IN-TRADES CLUB. The Art-in-Trades Club, with whose coöperation the Museum is presenting evening courses on design and color and their practical application, has changed its address to 111 East 56th Street. The lectures, which occur on Tuesday evenings at 8 o'clock, beginning October 18, will be given at this new address.

CHRISTMAS CARDS AND GIFTS. A charming collection of Christmas cards has been prepared by the Museum for the coming season. They are reproductions of woodcuts, etchings, drawings, and paintings, and range in price from ten cents to fifty. A list of the subjects and prices will be sent upon request. There are also many attractive publications of the Museum and reproductions—casts, pottery, sculpture, color prints—of objects in the Museum collections that make excellent gifts.

A NEW ROUTE TO THE CLOISTERS. The Cloisters, the branch of the Museum located at 698 Fort Washington Avenue, which has been hitherto somewhat difficult of access, may now be easily reached by the new Eighth Avenue subway. The nearest station is 190th Street-Overlook Terrace; from

the exit on Fort Washington Avenue, which is reached by an elevator, a walk of about three minutes south along the avenue brings one to The Cloisters. The nearest express stop is at 168th Street. The northern terminus of the subway is at 207th Street, whence its route is along Fort Washington Avenue, St. Nicholas Avenue, and Eighth Avenue, the last station at its southern end being Chambers Street-Hudson Terminal. From the main building of the Museum The Cloisters may now be reached by taking the cross-town bus at 79th Street to the local subway station at 81st Street and Central Park West (Museum of Natural History) or at 85th Street to the station at 86th Street.

For those who prefer to keep above ground as long as possible it may be of interest to add that Fifth Avenue buses numbers 3, 4, 5, and 8 stop near the entrance to the 168th Street station of the new subway, from which the run to 190th Street is comparatively short.

PUBLICATION NOTE. Even the occasional visitor to the Museum is probably familiar with the decorated chambers of the tomb of Per-nēb, whose solid and monumental façade looms behind the seated Pharaohs at the right of the large main hall. An Old Kingdom tomb of the late Fifth Dynasty (about 2650 B.C.), the condition of its wall decoration makes it valuable laboratory material for a study of Old Kingdom technique, as the loss of the ancient surface in some places and the failure to complete the work in others reveal various preliminary processes.

Such a study has now been made by Caroline Ransom Williams in *The Decoration of the Tomb of Per-nēb: the Technique and the Color Conventions*,¹ the author's name

¹ Price \$8.00 bound in paper.

being itself notification not only that the analysis has been made with scrupulous exactitude but equally that in its interpretation no analogous material in Old Kingdom painting has been neglected and no plausible hypothesis left unconsidered.

As the subtitle indicates, the first part of the book describes the process of decorating a private tomb of the Old Kingdom: first the filling in of joints and breaks with a coarse plaster; next the preliminary sketch, with guiding lines and outlines of figures, objects, and hieroglyphs; then the work of the sculptor, chiseling the outline, cutting away the background, modeling the figures, and finishing the surfaces, with an application of comparatively fine plaster at certain points to cover defects in the carving; finally the work of the painter, the whitewash laid over the whole surface as a base for the colors, the second preliminary sketch, and the painting itself—the gray background, the final outlines and solid color, and the inner details. In connection with this account of procedure various problems are considered, among them the composition of mortar,

plaster, pigments, and binding material, the type of brush stroke, the freedom with which guiding lines and sketches are followed, the history of "Egyptian blue."

The second part of the book, *The Color Conventions*, is a close analysis of the significance of the use of the various colors both in the figures and objects of the relief and in the hieroglyphs. Proceeding by comparisons and considerations too detailed to be fully summarized here, this section of the book will be of urgent interest to Egyptologists for the light it throws on the vexed and important question of how far color may be relied on in interpreting objects and hieroglyphs of doubtful significance. All facets of the subject have been held up to scrutiny—certain possible physiological and psychological factors in Egyptian vision as well as the evidence of analogous examples from other Old Kingdom tombs.

The twenty plates, of which five are in color, one a restoration of a segment of the relief, restate visually the argument of the book, and the very full indexes facilitate reference to individual details.

LIST OF ACCESSIONS AND LOANS

AUGUST 6 TO SEPTEMBER 5, 1932

CERAMICS

Gift of the late Frank K. Sturgis (14).

CERAMICS

Loan of Mrs. Olyphant Strong (1).

COSTUMES

Loan of Mrs. Olyphant Strong (1).

TEXTILES

Loan of Amory S. Carhart (1).

EXHIBITIONS AND LECTURES*

OCTOBER 10 TO NOVEMBER 13, 1932

EXHIBITIONS

New Tastes in Old Prints
Embroidered and Lace Handkerchiefs
Washington Bicentennial Exhibition

Galleries K 37-40
Gallery H 10
Alexandria Assembly
Room

August 13 until further notice
July 10 through October 30
February 16 through November 27

* Only the free public lectures and the lectures for Members are listed here. The other courses given during this period, Courses for Public School Teachers, Students of Universities, and the General Public and Study-Hours for Employees of Stores and of Manufacturers on design and color and their practical application, are described in a folder sent upon request.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

LECTURES FOR MUSEUM MEMBERS

In addition to the following courses, which are open to Members of all classes, Sustaining, Fellowship, and Contributing Members may attend without fee any lecture offered by the Museum.

OCTOBER		HOUR
14	Study-Hour: Design and Color and Their Practical Application—Standards and Levels of Taste. Grace Cornell	11:00
21	Study-Hour: Design and Color and Their Practical Application—Craftsmen of the Past and Present. Grace Cornell	11:00
28	Study-Hour: Design and Color and Their Practical Application—Guiding Principles. Grace Cornell	11:00
NOVEMBER		
3	An Introduction to the Collections: The Egyptian Collection. Huger Elliott	3:30
4	Study-Hour: Design and Color and Their Practical Application—Workers in Metal and Stone. Grace Cornell	11:00
5	Story-Hour for Younger Children of Members: Two Great Friends: Goethe and Beethoven. Anna Curtis Chandler	10:15
5	Gallery Talk for Older Children of Members: Crafts of the Muhammadan East. Margaret B. Freeman	11:00
10	An Introduction to the Collections: The Classical Collections. Huger Elliott	3:30
11	Study-Hour: Design and Color and Their Practical Application—Guiding Principles. Grace Cornell	11:00
12	Story-Hour for Younger Children of Members: Guarded by the Sphinx—Seeking Egyptian Treasure. Anna Curtis Chandler	10:15
12	Gallery Talk for Older Children of Members: Crafts of the Muhammadan East. Margaret B. Freeman	11:00

FREE PUBLIC LECTURES

(Announced by Date and Subject)

NOVEMBER		HOUR
5	The Beginnings of Architecture in Ancient Egypt. S. R. K. Glanville	4:00
6	The Pleasures of Architecture and the Architecture of Pleasure. Clough Williams-Ellis	4:00
12	Cellini, the Goldsmith (Lecture for the Deaf and Deafened Who Read the Lips). Jane B. Walker	3:00
12	David and His Successors. Walter Pach	4:00
13	Virginia and Massachusetts Houses: a Contrast. George Francis Dow	4:00

FREE PUBLIC LECTURES

(Announced by Courses)

Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, at 2:30 p.m.
 Museum Cinema Films Showings, Thursdays, at 2:30 p.m.
 Story-Hours for Boys and Girls, by Anna Curtis Chandler, Saturdays, October 15, 22, 29, November 5 at 1:45 p.m., Sundays, October 16, 23, 30, November 6, 13, at 1:45 and 2:45 p.m.; by Agnes K. Inglis, Saturday, November 12, at 1:45 p.m.
 Gallery Talks, Saturdays at 2:30 p.m.: October 15, 22, November 5, 12, by Marion E. Miller; October 29, by Margaret B. Freeman.
 Gallery Talks, Sundays at 2:30 p.m.: October 16, by Ethelwyn Bradish; October 23, November 13, by Elise P. Carey; October 30, November 6, by Mabel Harrison Duncan.
 Study-Hours for Practical Workers, Sundays at 3 p.m.: October 30, November 13, by Grace Cornell; November 6, by Richard S. Cox.
 Radio Talks by Huger Elliott: WOR, Saturdays, at 12:15 p.m.; WNYC, Thursdays, October 13, 27, November 10, at 8 p.m.; WRNY, Thursdays, October 20, November 3, at 11:45 a.m.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Reached by the Eighth Avenue subway to 100th Street-Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south along the avenue a short distance.

OFFICERS AND TRUSTEES

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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing & The Cloisters close at dusk in winter.

CAFETERIA:

Saturdays	12 m. to 5:15 p.m.
Sundays	Closed.
Other days	12 m. to 4:45 p.m.

Holidays, except Thanksgiving & Christmas 12 m. to 5:15 p.m.

Thanksgiving 12 m. to 4:45 p.m.

Christmas Closed.

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM AND TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhineland 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2735.